

these ears
are

McGILL DAILY

separate but
equal

Vol. 54 — No. 79

MONTREAL, FRIDAY, FEBRUARY 12, 1965

3 cents



(Left to right) Tim Brodhead of McGill, John Humphrey, director of the Commission for Human Rights of the United Nations, and Raymonde Verreault of the University of Montreal, Chairman of the executive of the University Model United Nations, at last night's UMUN session.

Humphrey tells UMUN:

Equality aim of Commission

by JUDY REBICK

Securing universal equality for all, regardless of race, colour, nationality, or sex is the goal of the Commission for Human Rights of the United Nations, as outlined by John Humphrey, director of the Commission to a session of the University Model United Nations.

Humphrey explained the role of Human Rights in the UN to the delegates assembled from 60 universities from all over the United States and Canada.

Using the example of the "atrocities of human rights" that occurred in Nazi Germany, Humphrey emphasized the need for an international code of human rights.

The most important contribution of the Commission toward the goal of an international

human rights code was the adoption of the Universal Declaration of Human Rights in 1954.

The Declaration which deals with such areas as protection of minority groups, prevention of genocide, and the status of women, was not meant to have the status of an International Law.

However, Humphrey explained, because of its wide acceptance it now has the force and authority of such a law. "It may turn out to be one of the greatest achievements of our time."

The Commission of Human Rights has drafted a series of conventions and declarations supplementing the Universal Declaration. These deal with abolition of slavery, prevention of statelessness, and elimination of all forms of segregation. "These conventions and declarations constitute a sizeable body of International Law concerning Human Rights", Humphrey claimed.

A new program apart from legislation has recently been adopted by the Commission. Included in this new program is a series of local studies to survey particular areas of human rights.

"Whether the record justifies the hope that the U.N. will eventually promote and protect human rights and freedom," Humphrey added, "is a question which each of us will have to decide for himself."

Psychiatrist to speak on effects of drugs

Dr. H.E. Lehmann, Director of the Verdun Protestant Hospital will speak on the effects of drugs on the human nervous system today at 1 pm in H-132.

In an open meeting of the Psychology Club, Lehmann, an expert in Psychopharmacology, will discuss uses of drugs in treating psychoses and neuroses as well as their influence on perception, emotion and other psychological functions.

Symphonic evening

A symphonic evening with the McGill Faculty Orchestra will be presented tonight at 8:30 in Redpath Hall. Tickets, at \$1.50 for students and \$3 for the public, are available at the Union Box Office or at the door.

Session censures marchers; Divine Détente in power at end

by MARC RABOY

Model Parliament closed last night with the Divine Détente, a coalition of CTCM, the Progressive Conservatives, and five dissident Liberals, in power.

Morrie Ruvinsky, one of five Liberals who declared themselves Independent members before the fall of the Liberal administration, was Prime Minister of the minority government.

The Liberal government was toppled after Bill Lenihan, the Leader of the Opposition, moved a motion of non-confidence immediately following Prime Minister Post's opening address.

The new government, with some NDP support, succeeded in passing two Bills. The first of these was "The Federal District Act", moved by Charles Shannon, CTCM leader and Minister of National Defence. This Bill calls for the creation of an independent federal district out of the area

covered by Greater Ottawa and Greater Hull.

The purpose of the second Bill, moved by Dave Stevens, Minister of Finance, was to remove the social stigma of drug addiction and provide government and medical supervision for the distribution of narcotics.

Prior to this, a group of members led by David Dent and Bill Lenihan left the House to participate in a student demonstration outside the United States Consulate. This was in protest to the recent bombings of North Vietnam by the United States.

The walk-out occurred after the formation of the new government when Lenihan failed in his attempt to move that Parliament give its approval to the march.

The Liberals promptly moved that Parliament censure those

who left as "they are a disgrace to McGill and a disgrace to the country." This motion was carried, and it was only then that the House could move on to new business.

Bombing protested in demonstration

More than a hundred students, twenty-five of them from McGill, staged a protest demonstration against the latest American retaliatory strikes on North Vietnam, in front of the United States consulate last night.

Members of the Rassemblement pour l'Indépendance Nationale, the Socialist Society, the Young Communist League and the New Democratic Party were among those participating.

Both the NDP and YCL stalked out of the Model Parliament session to join the protest, but later returned. They claimed that the bombing of North Vietnamese territory made it necessary to stop talking and demonstrate.

CARNIVAL TICKET WINNERS

Hockey Tickets — #1191 (album)
Friday Night — #814 (ski pass)
Saturday Concert — #1033 (dinner for two), #556 (theatre passes)

Bastien demands student action

by GEORGES MONETTE

"The student has the right and the duty to be concerned with the social and economic progress of his country," Richard Bastien told a Canadian Union of Students-sponsored meeting yesterday.

Bastien, Public Relations Vice-President of Presse Etudiante Nationale, the French Canadian equivalent of Canadian University Press, described student syndicalism, the role of the student press in modern society and PEN's position on Quebec independence.

After explaining the need for student action and the role of the student as a full-fledged citizen, Bastien defined the role of student press as the conscience of society and a source of information to help people become involved with current problems and events.

Guay sees the position of the ideal student journalist as that of a leader aware of the problems of society and qualified to comment on them. "We are concerned with the necessity of giving good information, of giving an account of public opinion. But we also want to form the public opinion."

"We are aiming to contribute to the evolution of French-Canadian society by doing some research and by promoting certain ideas," Guay gave as an example of this PEN's recent stand on the independence of Quebec.

A PEN committee, after one year of investigation, presented a 100-page brief on independence to a committee of the Legislative Assembly. The brief will also be presented to the Royal Commission on Biculturalism and Bilingualism when it reopens its sessions in March.

Differentiating between the form of independence advocated by PEN and that advocated by traditional organizations such as the Société Saint-Jean-Baptiste, he dismissed the basis of traditional separatism as illogically sentimental and claimed that PEN feels independence to be justified only insofar as it has a direct and beneficial social and economical effect.

Guay said that PEN's intention "is less to separate themselves from Canada but to form an independent entity with its own voice and having complete self-determination."

"An independent Quebec under mature leadership, co-operating with Canada could give the world the example that co-operation is possible," said Guay.

When asked whether Quebec could solve its problems more easily within Confederation, Guay answered that Quebec's problems, being different, could be solved better if Quebec had complete self-determination than if it had to share a system with the other Canadian provinces.

Asked the nature of these differences, he answered "The differences in the solution of economic and social problems lie primarily in the fact that Quebec is French and is, consequently, culturally different."

today

CHALIL SOCIETY: Practice meeting. Walter M. Stewart Room; 1 pm.

TIDDLY-WINK TOURNAMENT: Registration. Lobby, McConnell Engineering Building; 1 pm.

SCM: Yellow Door Coffee House. Readings from T.S. Eliot by Chris Burke, Tandy Cronyn, and Philippa Parsons. 25 cents; all the coffee you can drink. 3625 Aylmer; 9 pm.

LATIN AMERICAN SOCIETY: Tertulias en Espanol. All welcome. McConnell Engineering Building, Room 101; 1 pm.

LUTHERANS: West Indian Dinner and bowling. Augustana House, 3483 Peel; 6:30 pm.

MONTEREGIAN GEOLOGY CLUB: Slides of summer field work and of intrusive pyrite. All welcome. Room 232, PSC; 12 noon.

PRE-CARNIVAL SMASH: IRC Dance featuring "The Hounds". Ladies admitted free. Bishop Mountain Hall; 8:30 pm.

RADIO MCGILL: G. Radwanski will interview Pierre Berton. "The Comfortable Pew" and Berton's ideas in general will be discussed. 92.5 mcs.; 10 pm.

CHINESE STUDENTS' SOCIETY: Regular basketball practice. Currie Gym; 8 pm.

FENCING CLUB: Train leaving for Toronto from Windsor Station, 4:30 pm. All team members must be there by 4:15 pm.

CANTERBURY: Holy Communion. 3555 University St.; 1:05 pm. Leaders' meeting; 5 pm.

CHRISTIAN FELLOWSHIP: Prayer meeting, 1005 Sherbrooke W., Room 6; 1:30 pm and 7 pm.

MALAYSIAN STUDENTS' ASSOCIATION: Important general meeting and general elections, Union Club Room; 7 pm.

NEWMAN: Mass, with inauguration of new Executive members. All members invited. 5 pm. Arleigh Fitzgerald of the "Frontier Apostles" will "do something crazy" at 1:05 pm.

MCGILL TV: CBC visit. Meeting at Radio McGill; 6:15 pm. Attendance compulsory for whole staff.

PRE-MED SOCIETY: Biology 100 films, "Embryonic Development — The Chick" and "Coral Wonderland", for all interested students. B250; 1 pm.

CERCLE FRANÇAIS: Ceux qui ont acheté des billets pour "L'annonce faite à Marie" peuvent les procurer à Peterson Hall entre 7 h. et 7 h. 30. Le professeur Henri Jones expliquera la pièce à 7 h. dans la salle 55.

SOCIALIST SOCIETY: A Viet Cong — made film on the war in Viet Nam. E304; 1 pm.

Announcement

ASUS Debating Tournament
Third round of debates at 1 pm. Judges assemble in A230 at 1 pm.

R. No. AFFIRMATIVE NEGATIVE
W241 Hister & Kreps Nyman & Nyman
W125 Kiar & Krasny Radwanski & Stare
A231 Altshuler & Weisner McLean & Lither
A310 Blustein & Glynn Chodos & Merovitz
H210 Willock & Lombard Goldberg & Prustich

Radio McGill

Starting today, Radio McGill is conducting a survey to collect information for its application for a licence. The questions will only take a few minutes and students are asked to co-operate.

Saturday

CHINESE STUDENTS' SOCIETY: Basketball practice. Currie Gym; 2 pm.

FLYING CLUB: All those interested in the Tower and Radar Room Tour at Dorval will meet at 1:10 pm in the McConnell Engineering Bldg. Lobby.

CHAPLAINCY WEEK

OPEN HOUSE at the following centres

Augustana House, 3483 Peel, Pastor Vedell, 844-7602
Canterbury House, 3555 University, Rev. Gibson, 844-1675
Newman House, 3484 Peel, Father Breen, 288-1086
S.C.M. House, 3625 Aylmer, Rev. Balk, 842-1156

TODAY

1:05 pm: Mass • Newman
5:00 pm: Mass • Newman
Vespers • Augustana
Holy Communion • Canterbury
6:30 pm: Co-op Supper • Augustana
9:00 pm: Readings from T.S. Eliot • Canterbury

AND SUNDAY

9:30 am: Eucharist • Christ Church Cathedral
10:00 am: Eucharist • Augustana
Mass • Newman
12:00 noon: Mass • Newman
7:30 pm: United Church Service • Divinity Hall
8:00 pm: Vespers • Augustana
8:30 pm: Talk by a Psychiatrist • Augustana

RADIO MCGILL: "Drama '65" will present G.B. Shaw's "The Apple Cart", with Margaret Leighton and Noel Coward. 92.5 mcs; 9 pm.

REDMEN BAND: All hockey band members will meet in the band room one hour before game time.

(Continued on page 4)



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Panel determines:

UN foreign aid ineffective

by AARON SARNA

The effectiveness of the United Nations as an instrument for channelling foreign aid to the developing countries has been curbed somewhat by their control of the UN's assistance agencies, the executive editor of the Montreal Star said here yesterday.

Walter O'Hearn, former UN correspondent for the newspaper, cited the drawbacks of multilateral aid to the developing countries. "They are voting funds which they cannot themselves contribute," he said. Furthermore, nations like Canada which have aided through the UN volatile nations such as Indonesia find their aid redirected to military buildups, he said.

UGEQ VP discusses student revolution

Richard Guay, External Affairs Vice-President of l'Union Générale des Etudiants du Québec, will address an open meeting today at 1 pm in the Union Ballroom.

Guay's talk, which will be delivered in French as a matter of policy, will deal with UGEQ, student syndicalism, and the position of the English in Quebec.

The address, sponsored by the CUS committee, is part of a series of conferences on student affairs in French Canada. The purpose of the conferences is to inform students about the present revolution in student thought and action in French-Canada.

O'Hearn was participating in a panel discussion held by the seventh annual University Model United Nations, jointly sponsored by McGill, Université de Montréal, Sir George Williams University, and Loyola. Some 300 delegates from Canadian and American universities are attending the sessions, which end tomorrow.

The developing countries have always been suspicious of foreign aid," he continued, "because they don't want to be drawn into any power blocs. It is a fact that most of the recipient nations think of aid as theirs of right," he said.

Claiming that U.S. aid was based on "enlightened self-interest," Clarence Blau, State Department economic advisor to the American mission at the UN, said many new countries resent external aid. He explained: "The economic development process in these countries... involves a radical transformation of their economic and social life. It requires institutional changes and a change in their cultural patterns." He said an international agency like the UN encounters little of this sensitivity from the developing countries.

The economic attaché to the Indian mission at the UN, Jagdish Hiremath, told the delegates that the 70 developing nations rely on the assistance of the United Nations Conference on Trade and Development and the World Bank to bridge their trade gaps and eliminate their mounting debts — about \$24 billion. He repeatedly lauded Canada's role in the Colombo aid plan, of which India is a member.

Other panelists included Professor D.L. MacFarlane, Chairman of the Department of Economics at Macdonald College and Jean Taupin, chief program officer of the UN Technical Assistance Board in New York. The Chairman was Roy McLaren, second Secretary of the permanent Canadian mission to the United Nations.

Always popular subject

As the nude goes, so goes art

by ANN RODRIGUES

"The undraped human form is the most popular subject in nature," Professor Rand Carter of the Department of Fine Arts told a fully-clothed audience yesterday in the PSCA.

The lecture, sponsored by the Pre-Medical Society, and dealing with "Anatomy and the Nude", attracted a capacity crowd, overflowing into the aisles.

The nude has persisted as a subject of art, as he demonstrated by a series of slides. "Whenever the undraped human body disappears from art it indicates a decline," he claimed.

He showed the analogy between the attitudes towards the human anatomy and artistic canons. This he demonstrated by the subjective attitudes revealed in primitive art, which portrayed a bulbous human form. This was symbolic of fertility for the artist, he stated.

He delineated the fundamental changes from the views of antiquity, with its absolute respect for the human body. This reached its culmination in Egyptian sculpture which has an inert, spineless quality, with an emphasis on the heavy, solid mass.

Grecian art, in contrast, showed some indication of movement. Athletes performed in the nude, revealing to the artist the action of the muscles.

After tracing the development of the representation of the nude through the ages, Professor Carter stated that "Contemporary anatomical drawing resembles an inhuman automation, a refuge from a science fiction thriller." He termed it "preposterous, almost embarrassing". He traced this to the development of art in the 20th century, which subjects the human body to "fragmentation, deformation or abstraction beyond recognition." The only recent painter who portrayed the nude in all its immediacy was Matisse.

CAPTURED...the lovely young look in fashion!

Glenayr

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"CHICKIE" is the nickname of Carnival Princess Helen Fuhrer, the girl in the rather provocative pose above. All five of the Princesses will be appearing twice on local television, tomorrow afternoon on CFCF-TV's Like Young, and Monday at noon on Calendar on CBMT.

FEBRUARY 12, 1965

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STAFF FOR THIS ISSUE
Bylines, bylines, bylines. Judy didn't get one on Wednesday. Marc wants Minister of National Revenue under his, and Ann almost doesn't want one at all. Also Aaron and Georges, who are quite satisfied with their bylines, and unbylined Elly, Cleto, Rhona, and Daisy. George on sports and Baker unofficially on photo. And RIC finds that Thursday afternoon and evening can be very quiet, but Thursday night is wild.

The War

It is unusual for us to comment on letters received. At this time the gravity of the situation demands it. Mr. Berman, who appears to be one for his little joke, refers to our editorial "The War" as "The Daily vs. the U.S.A. vs. Vietnam". This is the first over-simplification, presupposing as it does that if one objects to one branch of American foreign policy, or racism in Alabama, or slums, or for that matter, over-chilled beer, one is "anti-American".

Mr. Berman admits that Hanoi participation cannot be proved. But, he asks, do you doubt that the Vietcong are with the Vietnamese? One can only say that if we don't, we ought to. The Vietcong, time and time again, has stated that it is not fighting in order to be taken over by Hanoi or anyone else. However, even if North Vietnamese sympathies are "with" the Vietcong and if

this is a justification for attacking North Vietnam, then by the same token, North Vietnam should now be engaged in bombing New York. Such is the terrifying logic of the logicians.

We did not hint, as Mr. Berman charges, that the raid on American installations was U.S.-organized; had Mr. Berman examined the editorial more closely — or the editorial in the Montreal Star or the analysis in the New York Times or the Herald-Tribune or half-a-dozen newspapers across the country, he would have found the same objections being made to the "retaliation" theory. But perhaps all these publications are "anti-American"?

Mr. Berman admits that there is anti-war feeling on American campuses. The text of the declaration we gave in full; nowhere in the text appear the words "hands off Vietnam", placed by Mr. Berman inside quotation marks to imply the tired clichés of the

Old Left. Agreed, we do not "know" the political affiliations of the students. What we do know is that J. Edgar Hoover, by all accounts a most painstaking civil servant, has not yet included them in his little book. But of course by asking the question, Mr. Berman is using the same old smear technique practised by the late Senator from Wisconsin who would come into the House, yell, "I have 200 names" — and wave a blank sheet of paper.

Nor does Mr. Berman persuade us that he understands the nature of historical analogy. The Chamberlain illustration is as dangerous as it is misleading; for the U.S. is not fighting the Chinese, it is fighting the people of South Vietnam. Neither Mr. Berman nor the U.S. administration has yet produced a single Chinese soldier to prove their thesis. And if the liberation struggle in Vietnam is really analogous to the Hitler Youth Movement, then why not regard George Washington as a Goering? Or Michael Collins as a Himmler? Or even Boadicea as the Beast of Belsen? As for persuading anyone BY FORCE (Mr. Berman's frenetic upper case to the contrary) the simple fact is that in modern warfare there can be no victor. The difficulty here is one of semantics; since Hiroshima the term "war" is inadequate to describe a future world conflict.

Finally, Mr. Berman's thoughts on the nature of Communism, although engaging, are irrelevant; one is certain, however, that Mr. Douglas would be alarmed to know that he is an instrument for bringing Communism to Canada.

Today...

(Continued from page 2)

Announcement

United Church Students' Fellowship

Sleigh ride at Hudson Heights. Cost of the outing is \$2.00 (includes everything). Buses will leave McConnell Hall and RVC at 4 pm and will return at midnight. For further information call Dave Wessel, 849-0374.

Sunday

AUGUSTANA HOUSE: Holy Communion; 10 am — Vespers; 8 pm. "Confession and the Couch" by J. McGonegal, Chaplain at the Verdun Protestant Hospital; 8:30 pm.

CANTERBURY: Holy Communion. Christ Church Cathedral; 9:30 am. Evensong. Canterbury House, 7 pm. A play entitled "Christ in the Concrete City". Cathedral; 7:30 pm.

NEWMAN: Sung dialogue Mass; 10 am. Mass in chapel; 12 noon. "Open House" — Mr. T.H. Jackson, Secretary of the Provincial Association of Protestant teachers on the Parent

UNITED CHURCH: Sunday Eve — a film on "Israel Today" and Commission Report, new techniques in teaching and current experimental programs. 8 pm.

S.U.P.A.: Regional Conference will be held from Union Lounge; 10 am to 7 pm. All members reminded to attend.

SZO: Lily Frank, cultural attache to Hadassah, on "Israel Today". 1247 Guy St., Rm 131, 8 pm. This will be followed by singing Worship. Divinity Hall Chapel, University St.; 7:30 Israeli songs and dances.

Statement from the Chairman

At last night's sitting of the Model Parliament, an event occurred which upset greatly both the order and the running of the House. All representatives of the YCL and fifteen members of the NDP, after intentionally ignoring the purpose of Model Parliament, and disrupting the session, left to picket the United States Consulate because of the Viet Nam issue.

It is not my intention to criticize their right to picket, but I do take a strong stand on the way they carried out their mission. They had every right to leave the House as individuals, but they had no right to try to disrupt an S.E.C. function to further their own ends. They were voted for by the Student Body to participate in Model Parliament and not to march on a Consulate.

As a consequence of this action, they showed disrespect for the invited speaker by trying to reconvene the whole House before the Consulate and disregarding his presence in the chair and the rules of order.

They came to the session to defeat the government as quickly as possible without giving it the hearing that they themselves had been given during the first two sessions. After they left, a new government was formed and business continued, but they had created a situation in which they had no intention of participating.

Model Parliament has been made a major campus function by the S.E.C., has been awarded a substantial budget, and has been worked on for three months. As such, it is not up to a few individuals who wish to act in an irresponsible way to sabotage such a function. Their personal convictions could have been expressed at any other time. This walking out of the N.D.P. violated a decision taken at a earlier caucus.

I deplore their action as it shows misunderstanding of democratic parliamentary procedure which places the rules and responsibilities of the House above personal sentiments of individual members. There is a time and place for expression of such sentiments.

George R. Kubanek,
Chairman, Model Parliament.

Statement from NDP Leader

Last night a decision had to be made: whether it is more principled to act for what one believes, for the things which one has represented on this campus; or whether one should continue to indulge in interminable motions of procedure. Petty politics and obstructionism left us no alternative but to leave.

As students we have a special obligation to show our opposition to the United States policy, which consists of open aggression against a poor and war-torn country — an attempt to plunge the Vietnamese people into a cataclysmic conflict.

The war threat today is far greater than it ever was during the Cuban crises. After making a sincere attempt to present our motion for more than an hour, and being prevented by procedural wrangling, members of the McGill New Democrats, the McGill Young Communist League, and members of the audience, including Liberals and others, decided that they could wait no longer; a positive stand had to be taken.

While we offer our apologies to the Speaker for our breach of a rule of the House, we cannot in conscience apologise to the House itself. The Speaker was on his feet demanding order for the greater part of the previous hour. Indeed, the whole House was on its feet for the greater part of that same hour. We can honestly say that we were only in small part responsible for this disturbance.

However, we do regret that we unintentionally left while the Speaker was still on his feet. We are convinced that our obligation to society as a whole transcends that which we might have felt toward what is, after all, a Model Parliament.

If we were to act, it was necessary for us to leave the Parliament by 8:30. We attempted to make this clear to the Honourable Body. We were not allowed to speak. We then acted.

William Lenihan,
President, McGill N.D.P.

STUDENTS' EXECUTIVE COUNCIL

Applications are Invited From
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DEADLINE FOR APPLICATIONS

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8:30 pm, Friday, February 12
Birks Hall — 1435 Drummond Street
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PANORAMA

Vol. 4

MONTREAL, FRIDAY, FEBRUARY 12, 1965

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No. 18

Le roi Jones
2 new playsthe slave
the toilet

Le Roi Jones is perhaps the most illiterate and certainly the most articulate representative of the militant elements in the far-from-quiet revolution that is the American Negro's struggle for equality and freedom. He demands at least equality, at most revenge — and those liberal White Americans who are most prone to classing his violent verbal protests with the shadowy fringe of extremists, racists, and Black Muslims, can never be sure which he and his people will settle for.

These are my people, Jones seems to be saying. This is what they can do. Yes, they are really like that. Everything you've been saying about them for so long is really true. And what are you going to do about it?

But there is nothing childish about his defiance. Expressed in dramatic language, it transcends its message. These two plays do more than dare the audience to realize the fact of the Negro as Jones would have them see him. They entertain, they engross — and they are made feasible in terms of art; Theatre, not just Cruelty.

Le Roi Jones almost rapes his spectators — and like the instinctive rapists that they are, they wind up loving it. Nineteenths of the white members of the audience must be masochists. It is that difficult to retain a calm aesthetic reservation in the face of the brutal invective Jones projects.

In this production, the first attack on his spectators' sensibilities comes as soon as they enter the theatre. For "The Toilet", which is presented first, the three-sided arena set consists of a row of urinals. And no matter what you've read in the newspapers, nothing could be as real as a row of urinals, in the flesh. The audience recoils, almost in unison, from this realism. Then, exhibiting an equal conformity of attitude, they check the recoil. Already they are embarrassed by their own reactions — and it is a certain credit to Jones, and to set designer Larry Rivers, that he is able to achieve this with such despatch.

The production is impossible to criticize. The actors, as actors, do not exist. The characters, the action, and the locale become totally real. By the end of the play what has taken place onstage appears to have a separate existence of its own. It is a realism that starts with the first line of dialogue and is never broken by any misstep in staging or performance.

Here Jones seems to be pushing the first part of his doctrine, which might be roughly translated as "Get You White Ass Outa Here" — the kind of thing you see written up on walls on the borders of Harlem. Yet he settles for an almost sentimental conclusion. Fouts comes back to wash Karolis' wounds, thus indicating that the White People and the Black People are inextricably linked, even if the bond for both is a form of perversion.

The second play is more of a sermon. In a way it is also more of a stage piece. The scene shifts, dramatically, to "a college professor's home sometime in the future". This time a real stage set, backed by an enormous bookcase strung by wires from the ceiling.

By the end of the play, the bookcase is in ruins; the stage is strewn with bricks and mortar torn down by machine guns, hand grenades, and shells; the professor, Bradford Easely, and his two children are dead; Easely's wife Grace is fatally wounded; and once more, a Negro and a White cling to each other in a vain attempt to find comfort and a refuge.

Not all of the dialogue is intelligible. Much of it is humorous. Al Freeman, Jr., of "Blues for Mr. Charlie", turns in a virtuoso performance as Walker Vessels, old and young. He endows his sad vicious drunken confused but always charming Negro hero with a true quality of tragedy.

ANNE BEATTS.

Two separate — and extremely disparate — evenings of plays have been offered so far in the Canadian University Drama League (CUDL) Festival, held this year at Loyola College Auditorium. Three one-act plays were presented on each evening. The first programme — l'Université de Montréal, Loyola, and the University of Toronto — was in every way a credit to the Festival and its co-ordinators, and the audience, though sparse, received it as such.

The second evening — Marianopolis, McGill, and University of Guelph — was an almost unmitigated disaster. The contrast only served to point up the tedium of last night's performances. The overall drabness of all three presentations was only coloured by the few faint illuminations of the author's talent surviving in the McGill production of "Mirrors", an original play by Bruce Mackay.

On Wednesday evening, the stage was lit up on more than one occasion by real talent — promising potential only, in some cases, but exciting nevertheless. One actor in particular demonstrated dramatic ability of a sort that is not often seen on any stage. The calibre of all three Festival entries was at a professional level.

"Les Nuits de Chicago" by Georges Nevaux, from l'Université de Montréal, was an excellent choice for a bilingual festival, since most of its

The play made such a strong impression however, only because of Mr. Piller's performance. His acting was faultless, his command of the stage — and the entire audience — complete. Bravo. In fact, bravissimo.

Last night was, by comparison, a sad discouragement to future Festival-goers. The less said about the Marianopolis play — "The Rich Who Are Always With Us", an original play by May Ebbitt Cutler — the better. The title apparently has absolutely nothing to do with the rest of the play, except for the fact that it is set in Upper Westmount.

The dialogue would be atrocious and unfunny in a short revue-type skit. Used to stretch out an entire play, it is painful. For the actors as well.

They struggled valiantly, but all three of them seemed to lack the stage personality to make anything come across to the audience other than boredom. The characters were all made out of cardboard anyway, and not even the cast seemed to care about their predicament.

The second play, "Mirrors", which will be presented at McGill from February 23-27, was a definite improvement. Unfortunately it could not go far enough towards redeeming the evening. Bruce Mackay has written an interesting and perhaps profound allegory on the human

CUDL FESTIVAL

actions take place in mime behind a screen as they are narrated by the "author". Gilles Gasse as the author turned in an expert and well-developed characterization, and he received adequate support from the two other members of his cast.

Louise LeBlanc as the Girl created a vivid, arresting character without having to rely upon the spoken word. Her movements were agile and expressive. Not so with Réal Tremblay in the role of Jimmy. Though he successfully projected his characterization beyond the too-thick scrim shielding him from the audience, he was ill-at-ease in many of his gestures and movements.

The set, which seemed cumbersome, might have been improved upon. But M. Gasse, who also directed, deserves to be complimented upon the production as a whole.

The second play, Ghelderode's "Escorial", presented by Loyola, stands out by reason of its superb direction. The man responsible was James Hassinger, prize-winning playwright ("An Unemployed Jester is Nobody's Fool"), author and co-director of Loyola's highly praised "Exit, Pursued by a Bear". His sure touch was supported by imaginative sets and costumes, but the actors, even directed to the hilt, were inadequate to the demands of their roles.

Nevertheless, in playing to the top of their bent, both Roman Jarmowycz as the King and Lubomyr Mykytiuk as Folial, the Clown imparted an electricity and tension to their acting that was almost sufficient. Because of this, the play worked, despite minor faults of diction and delivery.

Third on the programme for the evening was the entry from the University of Toronto, "Ascension", an original play by William Cameron, who also directed. Heinar Piller played its only character, the Man. This final play seemed to lack for nothing in any category of production — sets, music, design, direction, and especially acting were of so high a calibre that criticism is made almost impossible.

The play itself is easiest to attack, since it was written in a genre that lends itself to trickery and superficial witticisms, as well as imitation. Here the setting, tone, and content had great originality — only the style was borrowed, and it was not easy to resent so successful a loan.

condition, which came out, the hands of cast and director, as a sort of flashy fairy story about mesmerism.

One of the problems appeared to be that the play was badly blocked for proscenium — Chris Reynolds, for instance, as a Woman, spoke all her lines well, but she spoke them upstage. This may disappear in the arena production at McGill. Bob Buckland as Jim, though believable in his role, also had a diction problem.

Jim Bradford seemed more assured in the part of the traveling salesman, but he never really varied his usual stock approach to any role — dignity and resonance, but very little realism. Susannah Dales as Girlfriend was an embarrassment onstage. Elizabeth Reid as Mme de la Vie, was good aside from a line fluff.

But the best actors in the play were the author, Bruce Mackay, and the director, Richard Graham, as Charlie and Harry, two comic-strip characters who did a neat little vaudeville routine. Obviously Mr. Graham is a better actor than he is a director.

The dance sequences — Angela Field and Nantel Brisset, choreographed by Beverly Krollick, — provided a dramatically effective interlude to the performance, but the choreography could have been more explicit. The lighting and stage design were for the most part excellent, as was the use of music.

But the play didn't work. The actors didn't give it enough, the director didn't visualize it as a whole, it never hung together. And there was far too little humour and too much theatricality of the worst sort. But the play and its author have great potential.

The third entry of the evening, Guelph's "The Bed Bug" by Vladimir Mayakovsky, I find almost impossible to describe. It was an unbelievably bad Russian farce dragged out to great and tedious length, but blocked, directed, and acted, with some skill and capability.

A pity that so much effort should be wasted on so mediocre a play. The most valid comment that I heard made about it: "It's a Red & White Revue, translated from the Russian." The University of Guelph should be excluded from the competition by default for presenting such an unbearably long production.

A.B.

REVIEWS

Jolly Bad Fellow

JOLLY BAD FELLOW. From the book "Don Among the Reed Men", with Leo McKern and Janet Munro. Now showing at the Avenue Theatre.

The meeting-room of a fraternal organization for professors at a small English University is the scene of some discontent. One member, Professor Kerris Bowles-Ottery, is hogging the limelight again. The members of this club are gathered together to watch a television interview with Bowles-Ottery. It seems he's a nice enough chap, but is the only scientist in the club, and is therefore subject to little favor.

Professor Bowles-Ottery's ideals become clear during the interview. It seems he has taken up the monumental task of saving humanity from extermination. The most logical way to do this is to "clean-up the human race". That is, remove the dependent types (the sick, mentally ill, and deformed) through various methods of extermination.

Though the ideas are rather illogical, they provide a good foundation for a fast-moving, rather funny (with reservations) English comedy.

The Professor bungles onto a unique discovery: a serum which, after producing a euphorious effect for a short time, poisons a test rat in the lab, leaving no trace at all. His use of this, originally as a means of carrying out his own ideas, soon ends in the eliminating of several acquaintances whose existence he dislikes.

Several amusing situations, combined with a good theme and two fine performers, result in a good comedy, the effect

of which is only ruined by a lack of laughs toward the end, and a ridiculous transparent ending.

Tom Kelly.

I Fidanzati

I FIDANZATI (Les Fiancées). A film by Enrico Olmi. Now at the Centre d'art de l'Élysée, Salle Reine.

Olmi, in *Les Fiancées* (I Fidanzati), which is his second feature-length film (II Posto was the first), has shown us that he is a director of the first quality. *Les Fiancées* is a fine film which falls outside the recent tradition of Italian monsters designed for the export market, à la Boccaccio '70.

It tells the story of a young engaged couple. While they are courting (i.e., making the scene), a "once in a lifetime" opportunity becomes available to the young man. He can go to work in a remote industrial region, a position which presumably will pay well. In a clever manner, within the narrative of the film, Olmi makes it clear to us that this promise of "pot of gold under the rainbow" is not quite the case.

But let us not misunderstand certain suggestions in the film. This is not an exposé of social disorder and radical inequality. Olmi wisely leaves these matters to De Sica (Umberto D.) and Visconti (Rocco and His Brothers). The problem of dealing with the aged is considered but only as far as it is relevant to the work as a whole.

Olmi's hero is at the point of making one of the vital decisions of his life — i.e., marriage — and we are acquainted with the life that he is about to enter through some of his fellow workers, through the dancehall company.

He approaches the present and the prospects of the future alike. He is an unexceptional fellow, with an expected dispassionate association with the thing we call life. For him life is pretty good and not overly complicated.

If he has difficulties in his emotional life, then these must be reconciled. At the same time he is sensitive to these emotional situations. He is usually unable to express his disquietude.

The separation of the engaged pair has a desirable effect. After years of togetherness they had become used to one another. They did things together because it was comfortable. But they failed to participate one with the other. In their case it became a participation of one beside the other.

In a series of touching and wellconceived sequences we follow the pair as they narrate the letters that pass between them. They have, through absence, found their passion restored. Forced to communicate through words, they say what they may have felt to be unnecessary or foolish.

This realization leads into the final sequence. In his most passionate moment he places, in a spontaneous gesture, a telephone call to his Love. Spoken words, we find, are foolish indeed, but they extend a moment of physical connection.

This is the sensual moment. How barren it is; and yet, how touching.

Les Fiancées is an exquisite photographic achievement. Textures and movements are so appropriate. The presentation is what might be called a Rational — Marienbadism. Times past, past, past, and present are mixed with more than flashback sensitivity. Yet this all makes sense.

We know where the players are as well as where we are. If this usage causes a sense of fragmentation at times, it is worth it. It is unfortunate that these temporary lapses into obvious sequencing lead to a certain looseness (*facilité* is the right word) within the episode.

When the sequencing is fluid and the episodic disappears, the narrative and visual elements excel in the same sort of way that Welles has mastered with a more explosive treatment.

B. N.

Threepenny Opera

THE THREE PENNY OPERA. With Curt Jurgens, June Ritchie, Gerie Frobe, Hildegard Neff, Lino Ventura and Sammy Davis Jr. Directed by Wolfgang Staudte. Now showing at the Little Cinema, Place Ville Marie.

When *The Three Penny Opera* ended and the lights came on, I discovered that I was the only person left in the screening room. Apparently the rest of the critics had been unable to stand it and had filtered out during the showing.

Their action is indicative of the fact that this film is a hack-job. There are a few moments when the spirit of the original Brecht-Weil piece breaks through, and these moments make the movie fairly enjoyable, but the film has some obvious faults, most of which are the responsibility of Joseph E. Levine.

Mr. Levine's Embassy Productions holds the North American distribution rights to this German-made film. Deciding that the film would be unpalatable for American audiences in its original form, Levine and company made a few changes.

They began by adding Sammy Davis Jr. as the Street Singer. Davis is never part of the action but rather stands in front of a screen while the action takes place behind him. He sings a couple of songs and patronizingly explains the story to the audience. The story needs explaining because, to make room for Davis, Levine has had to cut out a large part of the original movie.

As a result the film looks as if it were edited by a 3-year-old. Scenes end abruptly, as though cut off in the middle, musical numbers are over before they have a chance to get going, and the story appears episodic.

Levine and associates also decided that the film would not be commercially successful if shown with sub-titles and so they dubbed in an English language soundtrack. In most movies the dubbing is bad. In this movie it's terrible, and in the musical numbers it's disastrous.

On top of this, most of the singers heard on the English soundtrack do not articulate their words distinctly enough to make the lyrics understandable.

As a result much of the Brechtian humour which gives the play its flavour is completely lost.

The only exception is Martha Schlamme, who sings the part of Jenny (acted by Hildegard Neff). Her rendition of "Jenny the Pirate" ("Seerauberjenny") was one of the best things in the film, but because of the sloppy editing it appeared to have little to do with the plot.

Individual scenes give evidence that the movie in its original form was probably quite good. Director Wolfgang Staudte's use of impressionistic scenery and painted backdrops is very effective. The camera work is colourful and imaginative, and the actors ham it up magnificently — especially Curt Jurgens as Mack the Knife, Gerte (Goldfinger) Frobe as Peachum, Hildegard Neff as Jenny and Lino Ventura as Brown. The last named would appear to be imitating Ernie Kovacs, cigar and all.

Perhaps, if we're lucky, the North American distribution rights to this film will eventually revert to the original producers and they'll release the film intact, without Joe Levine's interpolations and with either sub-titles or competent dubbing.

J.A.M.

Film Society

Série d'Essai: COCTEAU: THE FILM-ER AND THE FILMED. These films, *The Blood of a Poet*, *Orphée*, and *Les Enfants Terribles*, will be shown at 8 pm Saturday in the PSCA.

The Blood of a Poet (1930) disclaims the world of ordinary appearances, and projects symbolic action and metaphoric *tableaux vivants*. The pride of Cocteau's hero is both noble and self-sacrificing.

This dark-haired young poet, split into stages of experience and symbolic dimensions, in *Orphée* matures into dark Orpheus. The outcome is a triumph for Orpheus, unlike that of his ancient prototype. Cocteau shifts his mythic ground by combining one legend with another.

Melville made the film of Cocteau's *Les Enfants Terribles*, a brilliant and terrifying vision of the distorted world, the far-away world, of a brother and sister. They defy all normal behaviour codes, love and are loved, and triumph only in death.

— from a Film Society brochure.

Devil Doll

DEVIL DOLL. Now showing at the Strand, Rialto and Savoy. Produced and directed by Lindsay Shonteff. With Bryant Halliday, William Sylvest, Yvonne Roman, Sandra Dorne and Karel Stepanek.

When all is said and done, the remaining interest in this movie is the ample and emphasized bosom of the heroine, Marie-Anne, whose name and native parts make her fit to play the melodramatic role which is required. The recurring stares of the camera at her frontal areas are the gist of this meretricious film's symbolism. She plays the honey pot in which the evil hypnotist —

merely a professional affliction, as events reveal — eventually ensnares himself.

The origins of the Great Vorelli's power over his dummy Hugo intrigue Marie-Anne's boyfriend (the film is too moral to make her his sleeping-partner in any venture) an American reporter working for an English paper, and he asks her to volunteer in one of Vorelli's acts. But he sets her dancing the twist (here the camera surveys the admirably weak underpinnings of her bodice) and she has the same effect Salome had, with the exception that the head which is to fall is hers.

After gaining control of her will, Vorelli makes her pay him a nocturnal visit: and the idea of assuring oneself of love by hypnotism has symbolic possibilities which are rejected in favour of a murder for jealousy — though it is Hugo the ugly dummy who is jealous.

The movie moves rapidly, if somewhat conventionally, to the discovery of Vorelli as a dabbler in occult arts. The justice exacted on him while English, the reporter, gapes, is thin stuff; it has too little connexion with the secondary desire of Vorelli, to have wealth as well as a s'ave.

Enough of the story line. The weakness of the idea could have been relieved by less ogling on the part of the camera, or by playing down the diabolical conventionalities; either that or an effort should have been made to play them up sensibly.

As it is the director is unaware of the possibilities they present: it could never be made great but it might have been made more subtle.

For example, although Vorelli is saturnine and demonic, with a wicked beard and a very impressively nasty voice, he is about as subtle as a drawing-board; must he translate Sanguina della Virginia? On her part Marie-Anne, fresh from a friendly struggle in English's Jaguar, smiles dopily and says the wine is too sweet for her...

The best opportunity to develop the devilish is the hex symbol pattern on Marie-Anne's wallpaper, introduced almost by accident. The depressingly unreal realism of the normal shots in the movie need something really in contrast for any of it to be good.

A good movie to see for its lost opportunities, but a mediocre horror show.

S.V.B.

Cinémathèque

Monday, February 15
8 pm

POTEMKIN, Sergei Eisenstein, USSR, 1925.

Tuesday, February 16
8 pm

BALLAD OF A SOLDIER, Grigori Chukrai, USSR, 1959.

Wednesday, February 17
6:30 pm

KEAN (Ou le désordre du génie), Alexandre Volkov, France, 1924.

Thursday, February 18
6:30 pm

Hommage à Chris Marker: LA JETEE, 1963; DESCRIPTION D'UN COMBAT, 1960; CUBA SI, 1961.

Impolite Interview No. 2 Part 2

EDITOR'S NOTE: This is the promised sequel to last week's impolite interview. It was conducted, and chiefly compiled, by the same gleefully appreciative interviewers ostensibly responsible for the first item in the series. Again, more may follow (No. 2, Part 3), depending on readership response.

Q.—With respect to this thing about the difference between reality and satire — I mean, do people tend to misinterpret some of the things you put in the Realist, like believe them if they aren't true, and are intended satirically, and so on?

A.—Yeah, well, I had a line that LeRoi Jones was a Negro James Baldwin. People kept analyzing this — "Now wait a minute. Is that an anti-Baldwin remark, or is it an anti-Jones remark? Or maybe an anti-Negro remark?" Well, that might be another interpretation. It might be a pro-Negro remark, you know. As a matter of fact, the most interesting interpretation to me was, somebody said it's like an equation — "LeRoi Jones is to the Negroes what Baldwin is to the Whites". It's fascinating to see what people can do. I mean, the Realist is like a projective test, everybody interprets it according to his own psychology. You know, it's coming back to me now. It's so interesting to have your own statements coming back to you, quoted. Like I've invented this term soft-core pornography (laughter).

—Anyway, like I heard the LeRoi Jones remark coming back to me like I heard soft-core pornography. Like I did a piece in the Realist where it compared Dick Gregory to the Lone Ranger, and then I saw another piece by a writer in Holiday Magazine calling Dick Gregory the Lone Ranger. And this guy had talked to me about that, so I know that that's where he got it from. Now he may not remember that. But LeRoi Jones was asked on this program, you know what do you think about this remark that LeRoi Jones is the Negro James Baldwin, and Jones said "It's true". (laughter).

You know, he will not — you know on a panel discussion, he will say "this is all bullshit". Another thing he'll really insist on, I mean he really has the anger — I'm not saying Baldwin isn't angry, I'm not saying Baldwin is hypocritical, I'm just saying that Baldwin is accepted now by the community, whereas in Southern Alabama they may never have heard of him. (laughter).

Q.—They're less likely to have heard of LeRoi Jones.

A.—Yeah, that's right. The avant-garde magazines hear of Jones. All I'm saying essential-

ly is that Jones at that time seemed to be more angry than Baldwin. And at that time anger seemed to be sort of equatable with the Negro Revolution.

Q.—How do you feel about the use of anger in the Negro Revolution, in the practical framework?

A.—Let me relate that to something else. People like Jones now are getting asked, like Andy Warhol in the pop art field, people in the avant-garde are being invited now to participate in the Establishment. It used to take, you know, ten years for somebody to work his way up before he'd be accepted and he'd start writing for Partisan Review, or some little art gallery somewhere. The whole thing has been telescoped now, where if you do something at all avant-garde, you end up in Newsweek's Leisure section, or Time's Modern Living Section, just like that, you know. Because of television, because of people being jaded with things going on.

So that the critics of the Establishment get swallowed up very quickly by the Establishment. Including me again — Newsweek has written the Realist up, Esquire's going to, it's going to be in the New York Herald Tribune. And what happens to me is — I got invited last week to speak at a Unitarian Church — I find myself bending over backwards now to attack these people.

Q.—He was on the New Generation, you know. (laughter).

Q.—Oh my God. You weren't!

A.—Yeah.

Q.—I'm disillusioned. How could you?

A.—But here's the important thing. I use the term being swallowed up by the Establishment. But the point is if your work doesn't change, if you don't compromise — now you were there when I asked Steve Roth, the guy who brought me here, because I was in the position of being a guest, there was a responsibility involved, you know, so I was willing to censor myself. He didn't tell me to, but I was willing to censor myself if necessary, in order not to put him on the spot. So on television I set the limitation: if I can't use four-letter words, ok. But I did, I was very irreverent for a mass medium.

Q.—Yeah, but they just wanted you to be irreverent, they were just using you as a kind of ingredient of irreverence, in this thing that they were mixing up, you know.

A.—I know, but that was the challenge. They started asking me about Jesus, and I would say well, you know, I think he should have settled down, gotten married, got a good job. And then I looked into the camera and I said, "You know, if you think that's offensive, what's really offensive is your theologians who talk about a Second Coming, because what would happen if Jesus really came back, he'd be interviewed on the New Generation." (laughter).

TO BE CONTINUED

Light Repast at PVM

PAIN BEURRE (Osiris Cri) by Maxine Fleischman, with Micheline Gerin as the daughter, directed by Luce Guilbault. Currently au Théâtre de la Place Ville Marie. This play, in English, was an entry in the Dominion Drama Festival of two years ago, where McGill student Libby McClintock won an award as "Most Promising Newcomer" for her portrayal of the girl.

Verging on the sentimental Canadian, Maxine Fleischman's *Pain Beurre* is a tender little piece which manages to smoothly portray a somewhat irregular domestic situation. Unfortunately its smoothness, flowing over would-be interesting perceptions and implications, attains a point of superficiality which renders the play no more than 'touching'.

The scene, appropriately enough for a Canadian playwright, is Montreal. A waitress nearing middle-age, having lost all illusions of becoming an entertainer, lives a routine existence with her illegitimate daughter, and centres her romantic daydreams around oil-wealthy Texans and matrimony.

Residing across the hall from this hapless pair (of which the preoccupied and pathetic, whimsical daughter is by far the most dynamic character in the piece) is a French dancing teacher, an aspiring 'artiste' who serves as lover, cynic, and general morale-booster to the establishment. Ironically, he opens and closes the play by leading the family in a series of 5BX to the mocking refrain of "Nous sommes extraordinaires. Nous sommes uniques."

The principal movement of the play centres around Michou's (the mother's) rendezvous (her first in months) with a prosperous English man-of-affairs, whom she visualizes as a prospective marriage partner. The excitement generated by this event results in a series of conflicts. The lover is jealous, the daughter hurt when told to make herself invisible. And all to no end. Any attempt to escape from the rut of routine is vain and results in disillusionment and further disorientation.

Character portrayal and development is central to this play, and in this area Maxine Fleischman's somewhat ordinary talent is brought to its ultimate potential by an excellent cast. Heading the skilled quartet by her superbly sensitive approach is Micheline Gerin, the thirteen year-old daughter, whose swift changes from pout to smile are unforgettable.

The set composed of two adjoining rooms is adequate but makes movement from one to the other rather clumsy. Similarly the overlong pauses between scenes detract from the play's fluidity, and serve only to distract the audience's attention from the subject at hand.

Director Luce Guilbault has drawn all that was possible from a rather mediocre play, and it is to his credit that the production emerges as an entertaining, if unexciting, one.

L. B.

MOVIES

Sylvia

SYLVIA. A Paramount Pictures release, produced by Martin H. Poll, and directed by Gordon Douglas from a screenplay by Sydney Boehm from a novel by E.V. Cunningham. With the following cast: Carroll Baker, George Maharis, Joanne Dru, Peter Lawford, Viveca Lindfors, Edmond O'Brien, Aldo Ray, Ann Sothern, Lloyd Bochner, Paul Gilbert, Nancy Kovack. Now at the Palace and the Snowdon theatres.

Perhaps one of the most frustrating movies to reach Montreal recently, *Sylvia* exemplifies the height of Hollywood's greatness and the depths of its mediocracy. Frustrating because the moments of excellence are not so few and far between as to indicate that the film was hopeless.

On the contrary, they provided a quite unneeded foil for the plentiful, intruding failures. The script is atrocious; full of hackneyed clichés (all right, all right; let's get down to business. Just what am I here for?), overworked Americanisms, and quite-uncalled-for irony.

The unusual variation on the typical prostitute-turns-good plot is interesting, but in this case tends to be somewhat predictable. The action becomes, to large extent, merely the evolution of character. Each excursion into memory introduces

but another facet of Sylvia's personality.

George Maharis is superb as the old Route 66-type detective, but loses strength in a portrayal of a college grad private eye. It just isn't him, and in spite of a brave acting attempt, the characterization is somewhat lacking.

Carroll Baker carries through a beautiful transition from the unrealistic, almost hopeless street urchin straining to escape from that "Pittsburgh raw life" to the socially accepted and personally gratified poetess. Moreover, she maintains a realistic shame and hurt towards her own vulgar history, thus presenting an acceptable portrait.

The movie itself, in spite of its numerous pitfalls, succeeds in presenting a harshly accurate picture of the decadence and pettiness of society and people. The fact that *Sylvia*, and one of her fellow-prostitutes have escaped this labyrinth of ugliness does not become unbelievable or corny.

Thus, success and happiness are attained not through achieving social significance, but by transcending society. In the successful portrayal of this philosophy lies the sole success of the movie itself.

DENA



Carroll Baker in a somewhat disheveled scene from *Sylvia*, opening today at the Palace and Snowdon. George Maharis is co-starred.

PANORAMA

Published every Friday by the McGill Daily at 690 Sherbrooke Street West. Panorama is a weekly review of entertainment in Montreal, incorporating both criticism and features.

EDITOR OF PANORAMA

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Instant Theatre Warmed-Over

The final offering of Instant Theatre, *The Workhouse Ward*; is a dated social comedy by Lady Gregory, interesting only for its Irish flavour and quaint characters. It is not acted sufficiently well to make it either a successful play or a curio.

The acting is not bad. But the two actors playing the old bedridden men sacrifice pace and climax to dialect and character-acting (which they achieve with some authenticity). Only the strong, economic support of Kay Tremblay in a non-descript role keeps the play afloat.

The director, Sean Mulcahy, who previously captured exactly the style of the plays by Shaw and Tchekhov, provides only adequate direction in this play.

But the blame, of course, is mainly on the obsolescence of the play. It would be a valid choice only in a festival of plays by O'Casey, Synge and historical contemporaries.

"The Workhouse Ward" is the least good of the plays now being performed in rotation by Instant Theatre. It may well have improved since its initial performance. But since this project is meeting with great success, there is little need to pamper it by recommending plays which are not up to standard.

folk

The Fifth Amendment has not closed. It will remain open for at least another two weeks. Just allaying rumours.

Gerry Goodfriend performed at the Fifth last weekend. One of Montreal's best folksingers, Goodfriend accompanied himself on guitar and 5-string banjo.

Goodfriend has a loud and clear voice reminiscent of Bing Crosby, and a good guitar style. He has difficulty conveying emotion in his singing; his approach to folk music is low-keyed. This was especially evident in his rendition of "Hiroshima", a highly emotional song which failed to draw so much as a shiver when he sang it.

Only in one medley during the performance did Goodfriend's banjo mastery become evident. In this medley he played as well as any performer to appear here recently. But the rest of the evening he merely strummed the banjo as if it were a guitar.

His best performance of the evening was "Cod'ine", which he sang better than Buffy Saint Marie, who wrote it.

This weekend the Fifth will feature Shimon Ash. Ash, an Israeli now living here, was the owner of The Finjan, formerly Montreal's most successful folk-music coffeehouse.

Next week The Country Gentlemen will perform at the Fifth on Friday, Saturday, and Sunday evenings. The Gentlemen recently gave a concert at Loyola which was well received.

See instead Shisgal's *Tiger* or John Mortimer's *Lunch Hour*, (very good) and then Shaw's *How he Lied to Her*

Husband and Tchekhov's *The Marriage Proposal* (not bad).

Instant Theatre is a novel, inexpensive and painless way of culture. An intellectual hors-d'oeuvre that does not spoil the appetite for an evening with the T.V.

J.D.F.

Yacov Zak — polished pianist

Soviet pianist Yacov Zak paid Montreal so many compliments in the interview he gave to the Montreal Star that it is difficult not to review his Tuesday night concert in the same agreeable fashion. But I think that we have more to be thankful for than he has; the mere fact of his keeping the mob waiting twenty minutes reveals this concert-master has benefited greatly by his thirty-odd years of public performance. For the first time, everyone was seated before he began, indicating that the Soviet artist's reports home were factual.

The Diabelli Variations of Beethoven are not commonly heard in concert, being long and arduous for the listener as well as the performer, since each of the thirty-three pieces in the set must somehow be played as a piece without losing the central motif. Zak lived up to the expectations of those who regard him as an authority; technically one can ask for nothing except a better seat in the house.

It seemed to me from where I was sitting that the middle range of volume was swallowed up — Zak certainly knows how to play very softly and very loudly. I think that other people felt the absence of a proper middle, because it was not until the seventeenth variation that the artist really got the emotive overtones of the piece over to us.

After the intermission, Zak embarked on the justly famous "Hammer-Klavier" sonata, a piece which goes out of control all the more easily for its swift changes in tempo. However the pianist, equal to the task of changing up his pace in the preceding piece, was fully able to surmount this difficulty.

Where he ran aground was in dynamics: he simply hadn't the strength left at the half-way mark of the piece to carry on the prodigious hammering that earned this work its fame outside the wrangling of those interested in the construction of pianos.

S.V.B.

ed. They bill themselves as "the nation's number one bluegrass group", and they are probably right.

Don't miss Mississippi John Hurt's concert at Sir George tonight. It's in Birks Hall, at 8:30 pm.

Le Clavier, a "teen club", is starting a regular Friday night folk music programme. The Georgian Three will open the programme tonight at 8:30. The address is 822 Decarie Boulevard, in St. Laurent.

B.N.

JAMMIN'

Jazz musicians are relatively inarticulate about their art. Most feel that their music speaks for itself, and if they were able to articulate their feelings in words, they would not have to turn to music as a means of self-expression.

There are occasions however, when a jazzman makes a statement that is revealing about himself or his music. The following is a compilation of quotes by or about jazz musicians.

Charlie (Bird) Parker: Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn. They teach you there is a boundary line to music. But, man, there's no boundary line to art.

Dizzy Gillespie: The Negro people should put up a statue to Bird, to remind their grandchildren. This man contributed joy to the world, and it will last a thousand years.

Miles Davis: I never look for applause. In Europe they like everything you do. The mistakes and everything. That's a little bit too much. If you play good for eight bars, it's enough. For yourself. And I don't tell anybody.

Georges Bizet: Music! What a splendid art, but what a sad profession!

Jo Jones: I can tell you much more about what a man is thinking by listening to him play than by hearing him talk. You can't hide anything in that horn, especially when you think you are hiding.

Duke Ellington: It don't mean a thing if it ain't got that swing!

Leopold Stokowski: Duke Ellington, in my opinion, is one of America's outstanding artists.

Eddie Condon: On being asked for the recipe of a cure for hangovers: You take the juice of two quarts of vodka...

Condon's description of a recording session on the liner notes of the record: The ceremonies were held in Columbia's converted church on 30th Street in New York, and a suitably subdued atmosphere was provided by a communicant named Chivas Regal, who was carried in.

Darius Brubeck (son of Dave): One man's bag is another man's prison.

Thelonious Monk: All you're supposed to do is lay down the sounds and let the people pick up on them. If you ain't doing that you ain't a musician. Nothing more to it than that.

Billie Holiday: I want to get it over with real quick. I want to die soon. Why? Who the hell will care besides you? You tell me people love me but how the hell can you tell? Sure, they love my singing. But me? I'm tired. I'm human. I want to be loved.

J.A.M.



These are two of the illustrations used yesterday in Professor Carter's (Department of Fine Arts) lecture on "Anatomy and the Nude", which was sponsored by the Pre-Medical Society. His illustrated talk dealt with the influence of artistic canons in painting and sculpture on anatomical drawing. The photo on the left shows a classical sculpture of the human figure. On the right is a medical sketch by Vesalius which, in form, line, and even the traditional pose of the model, appears to have been strongly influenced by classical art.



TODAY — TGIF



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REFRESHMENTS

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These ads may be placed in our advertising office (Union, main floor), 10 am to 4 pm. Ads received by 12 noon appear the following day. Rates: 3 insertions, \$1.50 maximum 20 words.

Don't forget CORONET your photographer

RIDES

Ride wanted to the Inter-Residence Dance Friday, February 12, at 8:30 pm featuring THE HOUNDS at Bishop Mountain Hall.

"THE BETHUNE MESSAGE" — highly praised documentary. Film plus series of brief speeches by men who remember him. 8 pm, Monday, H-132.

2 girls need ride to NEW YORK or BOSTON AREAS February 17 or 18. Will share expenses. Call Jackie: 842-0327.

WHAT WAS THE BETHUNE MESSAGE, what is the Bethune Legend? All students and staff invited Monday, 8 pm, H-132. Admission free.

Ride wanted to New York or Boston, or vicinity February 18, or Back February 21. Will share expenses. Winhard — 845-1680.

LOST

My head after the Inter-Residence Dance featuring THE HOUNDS at Bishop Mountain Hall Friday, February 12 at 8:30 pm. Ladies admitted free.

Pre-Med Society and Film Society present a most inspiring and relevant evening program about DR. NORMAN BETHUNE; 8 pm, Monday, H-132.

Large brown and white RABBIT FUR HAT mysteriously disappeared from library. If found, leave at RVC or call VI 2-0597 (218).

Would whoever picked up a BLACK PATEN PURSE in the Arts Building Tuesday morning please return: RVC or Arts Janitor.

1 GOLD STAR-SHAPED EARRING with pearls. Saturday night around Moysse Hall. Please phone WE 3-0926.

Bethune believed he could cure Social Evil by pathological process. Find out about this hero of humanity Monday, 8 pm, H-132.

GREY & BLACK AM/FM TRANSISTOR RADIO; Friday, February 5, University near Milton. Damaged, with missing handle. Reward. Call 288-6855.

TO LET

Sublet for Summer (May-September) 2½-Room APARTMENT near Van Horne Shopping Centre. Two or four girls. Reasonable. 731-2578.

Student looking for DOWNTOWN APARTMENT, April 27-September 4. Willing to share. Write: Lorraine Bain, 197 King Street East, Kingston, Ontario.

TYPING OFFERED

"THE BETHUNE MESSAGE" — a unique personality; a man of immense capabilities. Lecture and Film, 8 pm, Monday, February 15, H-132.

TYPIST, experience in Theses, Essays, etc. seeks work at home. Reasonable Rates. For information call 482-5749; Mrs. Bendit.

MISCELLANEOUS

Dr. K.A.C. Elliot, last year's Dr. Norman Bethune Lecturer to China will give a brief address at the Bethune Evening.

Tickets now on sale at Union Box Office for McGill Letters Club Movie — OLIVIER'S HENRY V. Price 50¢; members free.

Psychology Club presents Dr. H. Lehmann, Director of Verdun Protestant Hospital discussing EFFECTS OF DRUGS. Friday, February 12, 1 pm, H-132. Everyone invited.

"THE BETHUNE MESSAGE" — highly praised documentary. Film plus series of brief speeches by men who remember him. 8 pm, Monday, H-132.

THE HOUNDS at Bishop Mountain Hall Friday, February 12, 8:30 pm. Ladies admitted free.

A PARTY sponsored by the Inter-Residence Council will be held at Bishop Mountain Hall on Friday, February 12, 8:30. All are welcome — girls free.

PREPARE FOR CARNIVAL! Union TGIF Friday, February 12, 4-6 pm. Band, Refreshments!! Women Free! Men 25¢.

Bethune began his battle against incompetence and Conservatism in the hospitals of Montreal, and never stopped until his death in 1939.

BUDDY KAYE Orchestra Reg'd., orchestras of all sizes, music for all occasions; telephone 748-8370 or 744-2042.

Pre-Med Society and Film Society present a most inspiring and relevant evening program about DR. NORMAN BETHUNE; 8 pm, Monday, H-132.

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PLAYBOY! SPECIAL STUDENT RATES! 1 year — \$6.50; 2 years — \$12; 3 years — \$16.50. Order, with payment: College Subscription Service, Box M-1231, Station 9, Montreal.

"THE BETHUNE MESSAGE" — a unique personality; a man of immense capabilities. Lecture and Film, 8 pm, Monday, February 15, H-132.

CONGRATS TO P.D.B. on his 19th — 12/2/1965 from J.S.K. and W.H.G.

Dr. J. Wendell MacLeod, Executive Secretary, The Association of Canadian Medical Colleges, will speak about his memories of Bethune.

REFRIGERATOR, RUG, END TABLE. Phone 844-7700 after 6:30 pm.

WANTED

Pre-Med Society and Film Society present a most inspiring and relevant evening program about DR. NORMAN BETHUNE; 8 pm, Monday, H-132.

VIET CONG — OR UNBELIEVERS to see film made by same. Friday, February 12, 1 pm, New Engineering Building, Room 304.

Considered a Saint in Spain, a national hero in China, WHY has the example of Bethune been kept from American youth?

Student Seeks Accommodation; 2½-3½ — MAY 1st (sooner) TO SEPTEMBER 1st. Could be sublet. Please call RE. 9-8538 after 7 pm.

"THE BETHUNE MESSAGE" — a unique personality; a man of immense capabilities. Lecture and Film, 8 pm, Monday, February 15, H-132.

Students Looking for Downtown Apartment APRIL 27 - SEPTEMBER 4. Willing to share. Write: Lorraine Bain, 197 King Street East, Kingston, Ontario.

Mr. Hazen Sise, prominent Montreal Architect, who was Bethune's assistant in Spain, will speak about the man he remembered.

Needed: Person (s) to share modern-equipped SKI CHALET, Eastern Townships. Cost \$25 until 30th April. Transport provided. 844-0272.

Opportunity for ASPIRING ARTISTS to be discovered — Folk singing/rhythm and blues performers needed for Winter Carnival. Call J. Carry: 849-0325.

"THE BETHUNE MESSAGE" — highly praised documentary. Film plus series of brief speeches by men who remember him. 8 pm, Monday, H-132.

The Inter-Residence Dance at Bishop Mountain Hall Friday, February 12 at 8:30 pm. Featuring THE HOUNDS. Ladies admitted free.

Carnival Capers '65

The following is a summary of the events scheduled for Carnival '65. Tickets for all events will be on sale in the Union from 10 am to 1 pm today and next week, and in the Arts, Humanities, Physical Sciences, and New Engineering Buildings from 12 noon to 2 pm today and from 11 am to 3 pm next week.

WEDNESDAY, FEBRUARY 17

12 noon — CAR WRECKING CONTEST

Beside the Ice Castle

One 1965 car will be driven onto the Lower Campus Wednesday morning, and left there for any holder of an Ian & Sylvia and Gale Garnett Concert ticket to reshape as they see fit.

1 pm — SNOWBOWL GAME

Lower Campus

The second in a return series of football games will pit our own Neos against the hapless Georgians.

THURSDAY, FEBRUARY 18

1 pm — FIRST ANNUAL DOW ROMAN RELAY

Campus

The spirited Red and White of Engineering enter six teams in this new Carnival event.

1:45 pm — TOILET BOWL GAME

Lower Campus

The Daily and the SEC battle it out for the coveted trophy.

7:30 pm — CARNIVAL DEBATING

CONFERENCE — Engineering Bldg.

One of the largest tournaments in North America hosts debaters from more than 35 universities in Canada and the U.S. The topic will be: "Resolved that the Enforcement of Morals is not the Concern of the Law."

6:45 pm — PRE-HOCKEY TILT

Winter Stadium

The Daily regulars, reinforced with some hard-skating women, attempt to upset the staff of the T.V.-McGill crew, in a match televised over Cable T.V.

7:15 pm — OPENING CEREMONIES

Stadium

Principal and Vice-Chancellor H. Rocke Robertson and other dignitaries will officiate at the opening of Carnival '65.

7:15 pm — BIRKS TROPHY HOCKEY GAME

Stadium

The hockey Redmen defend the Birks Trophy, symbolic of collegiate supremacy in the city, against U. of M.

9 pm — QUEEN CROWNING and OPEN PARTY

Currie Gym

Bobby Curtola and the New Martels entertain all night at this informal bash, at which the Carnival Queen will be crowned.

FRIDAY, FEBRUARY 19

9 and 10:30 am — 2nd and 3rd ROUNDS OF DEBATING — Engineering Bldg.

9 am — A DAY AT MONT TREMBLANT

Busses leave Roddick Gates at 9 am for Habitant. \$1.75 return. Activities include skiing, skidooring, skating, tobogganing, broomball, and many others.

5 pm — Busses leave from Roddick Gates for the evening show at Habitant.

6 pm — Busses for those wishing to return to Montreal leave Habitant.

6:30 pm — Live entertainment simultaneously from Habitant Lodge and large circus tent, featuring "All The King's Men", Lisa Eisenhart and Guy Pillette.

A large evening show and dance featuring the "Hounds" and the "Counts Four", will help McGillians gyrate until midnight. — Cost of cover to include both afternoon and evening shows is \$1.00. The Show will be supplemented by night skiing, for \$1.00, and sleigh rides at 50 cents a person.

12 midnight — Busses begin to return to Montreal.

SATURDAY, FEBRUARY 20

2:30 pm — FINAL ROUND OF DEBATING

Redpath Hall

6:30 pm — DEBATORS' BANQUET

Royal Embassy Hotel

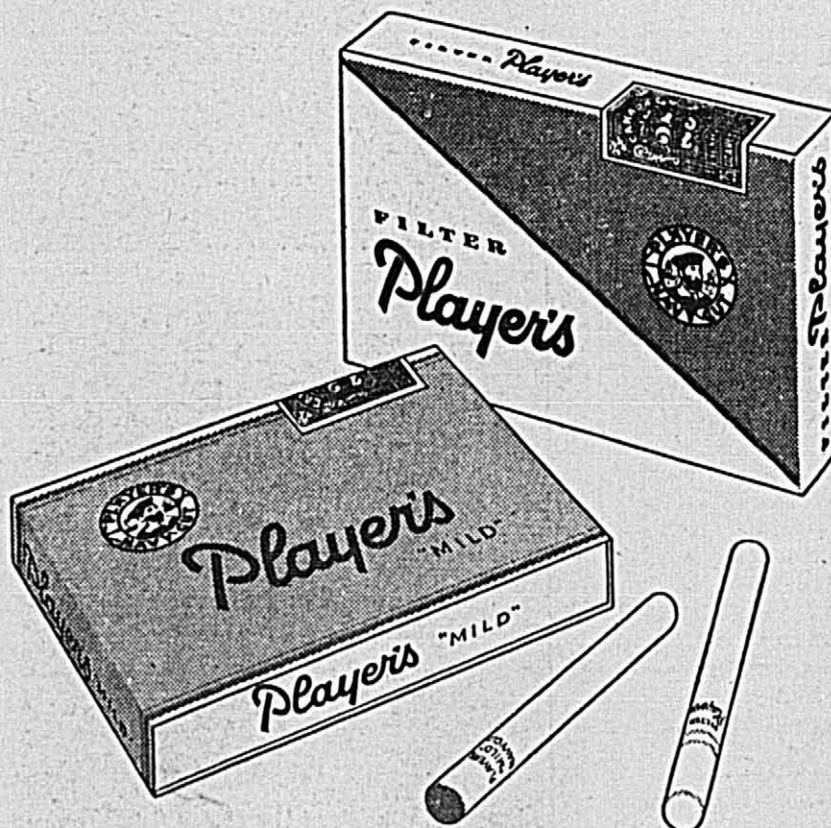
A speaker from the political realm and presentation of the Bukhari Trophy to debating champions.

8 pm — CARNIVAL CONCERT

Currie Gym

Carnival '65 winds up with the appearance of Ian and Sylvia and Gale Garnett. Tickets: \$2.50 a person.

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7:00 pm Congregational Hymn-Singing
 Gifford Mitchell, B.A., B.Mus., Directing

7:30 pm Evening Sermon

9:00 pm Fellowship Hour

Young People's Activities: Each Monday evening
 8:15 pm

Information: AV. 8-9245

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General meeting of all interested students:

FRIDAY, FEBRUARY 12th, 1965

4:00 p.m. — 4:40 p.m.

Room 204, McConnell Engineering Bldg.

Individual applicants will be interviewed between 5:00
 pm and 9:00 pm Friday night, and 9:00 am to 12:00 noon,
 Saturday.

To obtain application forms and further information go to
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Guelph's Redmen here for important hockey tilt

The last-place Guelph Redmen invade the Winter Stadium tomorrow at 3 pm to play McGill's Redmen. Guelph won in the last meeting of the two teams by a 7-4 count as they came from behind to score six straight goals in the last half of the game.

Since that defeat, coach Dave Copp's charges have been steadily improving. The Red shirts

topped a tough Laval squad in Quebec and tied McMaster at home. These games stand out as the team's top efforts of the campaign, and the only ones in which the fatal five minutes was avoided.

Five minutes of poor hockey cost the Redmen a 7-4 loss to Queen's last Saturday.

The team's spirit has picked up notably in the past few weeks and is showing signs of thickening. The team has put out a number of top efforts only to have them ruined by short lapses.

Typical of the team's revival has been the performance of the third line. After being lost in the shuffle for most of the season the line of Rick Pattee, Fred McRobie and newcomer Ian Taylor has come through with goals and solid play in the past three games.

Tomorrow afternoon's game is an important one for the Redmen as they are approaching the season-ending Birks Trophy game with U of M. A big win over the cellar-dwelling Guelph should set the stage for a good battle with Montreal in the Trophy game.

Underdog skiers seek big upset in OQAA meet

Although the Men's Ski team may be rated the underdogs in this weekend's OQAA Ski Championships being held today and tomorrow at Lac Beauport, team members Ian Rose, Greg Maxwell, Pete Howlett, Jim Clift and Alain Brassard are all rated as championship material.

Howlett is the senior performer with the team and is generally regarded as the top Sr "A" skier in this area. However, it is the feeling of Manager-coach Tom Thompson that he will have to stand up if he is going to earn points for the team. His past efforts have usually gone out in a blaze of crashed gates.

Brassard, a first year engineering student, is expected to outclass the competitors in jumping.

WEEKEND TOURNEYS

ARCHERY

The Women's Archery team travels to Kingston to participate in a Women's Intercollegiate Athletic Union shoot against Queen's, Toronto, Western, McMaster and Guelph.

The team will be comprised of veterans Reet Laidla and Cheryl Ortstein and novices Judy Lindsey and Sandra Krubowski. If practice scores are indicative of their ability, they should give Toronto, last year's winners, a run for their money.

BADMINTON

The Women's Badminton team faces entrants from U of T, McMaster, Queen's, Guelph, and Western Universities today and tomorrow in an intercollegiate tournament being held at Western. The team with the most points at the end of the two days of games returns home as the victors.

Amongst the members making the trip to London, are singlers Marge Hayward and Toby Rotstein, and the doubles team of Sue Boville and Kathy Stacey.

JUDO

Tomorrow, the McGill Judo Club will meet teams from all over Quebec and Ontario in the Sixth Annual Inter-University Tournament in Kingston. Held

this year at the Royal Military College, the meet will match five-man teams representing a dozen major universities, as well as staging individual contests for two additional trophies. Last February, a spirited McGill squad barrelled their way into the semi-finals, and the club is conscientiously training for a repeat performance.

This year's team, coached by Fred Okimura, 3rd degree Black Belt, is captained by Victor Tanaka, newly promoted to Blue Belt as a result of his thrilling display in the October tournament in Montreal. Dave Cramer, who won his Green Belt in the same tournament, will fill another key position; his aggressive spirit and lightning leg throws make him a very powerful fighter.

SQUASH

Only two teams will battle for the 1965 OQAA squash championship at Toronto on Saturday. Western, last year's winner, has decided not to enter a squad in this year's struggle and, as a result, the laurels will go to either Varsity or McGill in a best of five match.

The McGillians hold an even 1-1 record in tournament play this year with a win over Dartmouth and a loss to Harvard.

Veteran Colin Adair leads the McGill attack and is expected to

win easily. Adair, the United States Intercollegiate champion, will be backed by Mel Blincoe, Rick Hart, and John Stikeman, all in their fourth year of competition, and sophomore Chris Kissling.



COLIN ADAIR
US Intercollegiate Champion

McGill is favoured to capture the OQAA crown this weekend and a good showing could result in an invitation to the U.S. Intercollegiate Championships at Philadelphia early in March.

E.U.S.

— ELECTIONS —

Nominations are hereby called for the following positions of the Engineering Undergraduate Society:

PRESIDENT — must now be in 4th year

1st VICE-PRESIDENT — must be in 4th year

2nd VICE-PRESIDENT — must be in 3rd year

TREASURER — must be in 3rd year

SECRETARY — must be in 2nd year

ATHLETICS REPRESENTATIVE — can be male student in any but last year

Nominations for President must be signed by at least fifty members of the E.U.S. All other nominations must be signed by at least twenty-five members of the society. All nominations must be counter-signed by the candidate.

Nominations should be handed in to the porter's office in the MacDonald Engineering Building before

4 pm, FEBRUARY 22, 1965

Elections will be held on

FRIDAY, MARCH 5, 1965

Heiki Tamm
Ken Roberts,
Returning Officers

A.S.U.S. NOMINATIONS

Nominations for the Arts and Science Undergraduate Society are hereby called for

a) President:

- 1 — to be nominated in 3rd year to hold office in 4th year.
- 2 — male or female.

b) 1st Vice-President:

- 1 — to be nominated in 2nd year to hold office in 3rd year.
- 2 — must be female.

c) 2nd Vice-President:

- 1 — to be nominated in 2nd year to hold office in 3rd year.
- 2 — must be male.

d) Secretary:

- 1 — to be nominated in 1st year to hold office in 2nd year.
- 2 — must be female.

e) Treasurer:

- 1 — to be nominated in 3rd year to hold office in 4th year.
- 2 — must be male.

f) Athletics Representative:

- 1 — male. To be nominated in 2nd year to hold office in 3rd year.
- 2 — female. To be nominated in any year to hold office in the following year.

Each nomination must be in writing and have the signature of 25 members of the Society.

All nominations must be signed by the nominee.

Elections will be held on Friday, March 5, 1965.

Nominations must be handed in at the Union Tuckshop by 4 pm,

Monday, February 22.

SUSAN BAIRD
Electoral Officer

Varsity hoopsters in doubleheader

by CASSIE GALLAGHER

The Redmen Basketball squad face their toughest weekend of basketball this season as they travel to Kitchener and Windsor to take on the Lancers and the Waterloo Redmen.

The Redmen who are currently on a hot streak are pinning hopes on Bruce Randall and Gerry Kelly to upset the

Dominion champion Windsor Lancers. Randall who is reaching top form has moved into third position in rebounding in the OQAA. Kelly has been the big leader and organizer in the Redmen squad and is largely responsible for the team's great late showing. The other three starters will be Dunbar Russel, Randy Clarke, and Captain George Lengvari. Coach Sharp is pinning a great deal of hope on rookies, Frank Vitale and Dave Leibson.

HOCKEY INDIANS TO PLAY CMR

A badly undermanned Indian Hockey squad will attempt to snap two season long streaks tonight as they lock horns with the League leading CMR Cadets.

Tonight their chances are weakened further by the loss of rearguards Gilles Schipper and John Ono who will be forced to sit out due to fisticuffs in the U of M encounter. If defensive ace Roger Helal, who has been out with a charley horse cannot dress, the Tribe will be forced to go with two blueliners.

Only a great effort on the part of the Indian forwards and goalie Tony Tremblay will keep the score respectable. Otherwise the game may develop into a rout.

OQAA Standings

	P	W	L	T	F	A	Pts
Windsor	8	7	1	0	805	618	14
McMaster	7	6	1	0	595	465	12
Toronto	7	5	2	0	705	585	10
Waterloo	6	3	3	0	457	461	6
Western	7	2	5	0	382	457	4
McGill	7	2	5	0	368	518	4
Queen's	8	0	8	0	510	718	0

Radio McGill — Daily

Second hockey practice scheduled for Monday, 1 pm sharp. Full team turnout is a must.

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And brief Addresses by:

Dr. K.A.C. ELLIOT,

Chairman of the Department of Biochemistry.
DR. NORMAN BETHUNE'S LECTURER TO
CHINA LAST YEAR

Mr. HAZEN SISE,

Prominent Montreal Architect, who was
BETHUNE'S ASSISTANT IN SPAIN

Dr. J. WENDELL MacLEOD,

Executive Secretary of the Association of
Canadian Medical Colleges, A FORMER
CLOSE ACQUAINTANCE OF NORMAN
BETHUNE

- Regarded as a Saint in Spain, a National Hero in China
- What was the reason his name would Never Appear in School Text Books, or his Example would never be upheld to the Youth of his Nation?
- He began his battle against Incompetence and Conservatism in the Hospitals of Montreal
- He believed he could Cure Social Evil by Pathological Process
- He introduced Blood Transfusion at the Front

8 PM

MONDAY, FEBRUARY 15

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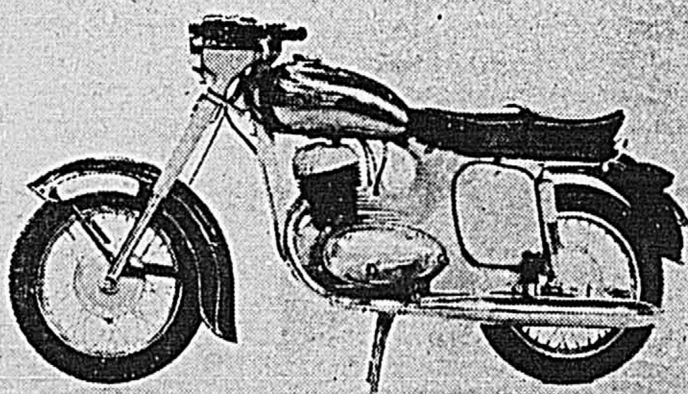
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